

## The Presence of the Past in Telemann's Sacred Vocal Music

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As a composer whose unusually long career traversed multiple historical epochs, from the 1690s to the 1760s, Georg Philipp Telemann maintained a complex relationship with the musical past. On the one hand, he had a healthy respect for much music of the previous generation, such as Arcangelo Corelli's sonatas, Jean-Baptiste Lully's operas, and Agostino Steffani's duets. On the other, he was deeply ambivalent about "ancient" music and musicians, criticizing what he saw as impoverished melodies, contrapuntal excesses, and a rejection of whatever was new. His artistic responses to old music reveal yet a third perspective, that of a composer at pains to bring outmoded musical idioms into a meaningful dialogue with more modern ones. In exploring this last perspective here, I consider a number of Telemann's vocal works in which archaic and modern styles are set beside each other, sometimes in the same movement. Two works in particular, church cantatas composed in Frankfurt during the period 1717–21, demonstrate how such juxtapositions can serve as rhetorically powerful tools for communicating a theological message. At the same time, they allow us an opportunity to pull the curtain back a bit further on the composer's historical consciousness.

Keith Chapin has argued persuasively that Telemann's ideas about old versus new music were shaped early on by the literature he was exposed to as a schoolboy by the learned Caspar Calvör at Zellerfeld, later by the particular form of *galant* behavior promoted by Christian Thomasius at Leipzig University, and ultimately by the French *Querelle* of the Ancients and Moderns. In his own works, the composer followed Thomasius's *galant* middle path by combining a modern compositional idiom that emphasized singing melodies with an ancient habitus that stressed exercising good judgment, by selecting appropriate compositional models, and by

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maintaining autonomy from tradition.<sup>1</sup> Telemann fashioned himself as a Modern in his autobiographical essays and correspondence by dismissing what he saw as the contrapuntal pedantry and melodic emptiness of the Ancients, as represented by his former colleague at the Sorau court, the composer and writer Wolfgang Caspar Printz (1641–1717). He recalled, in 1740, engaging the sixty-something Printz around 1705 in discussions about melody, in which the older musician “wailed bitterly about the melodic excesses of contemporary composers” while the twenty-something Telemann “laughed at the unmelodic artificiality of the old composers.”<sup>2</sup>

Perhaps Telemann was again thinking of Printz and those of his ilk when, in a letter to Johann Mattheson of November 18, 1717, he praised his correspondent’s championing of modern music as set out in the second part of *Das Beschützte Orchestre* (Hamburg, 1717): “I cannot but approve of both your intentions, the first of which is to make plain the false shine of the ancients and to chastise their capricious idolizing of themselves and condemning of the present age.”<sup>3</sup> In *Das Neu-eröffnete Orchestre* (Hamburg, 1713), Mattheson had criticized what he viewed as the music-theoretical pedantry of Athanasius Kircher (1601–80) in the *Musurgia universalis* (Rome, 1650); now, in *Das Beschützte Orchestre*, he was responding to Johann Heinrich Buttstett (1666–1727), an Ancient of more recent vintage who had come to Kircher’s defense in

<sup>1</sup> Keith Chapin, “Counterpoint: From the Bees or For the Birds? Telemann and Early Eighteenth-Century Quarrels with Tradition,” *Music & Letters* 92/3 (2011): 377–409. For an alternative reading of some of Chapin’s musical evidence, see Steven Zohn, “Morality and the ‘Fair-Sexing’ of Telemann’s Faithful Music Master,” in *Consuming Music: Individuals, Institutions, Communities, 1730–1830*, ed. Emily Green and Catherine Mayes (Rochester, NY: University of Rochester Press, 2017), 74–9.

<sup>2</sup> Johann Mattheson, *Grundlage einer Ehren-Pforte* (Hamburg: Mattheson, 1740), 361: “Denn er beweinte bitterlich die Ausschweifungen der itzigen melodischen Setzer; wie ich die unmelodischen Künsteleien der Alten belachte.” Telemann noted that in these discussions he played the role of Democritus (known as the “laughing philosopher”) and Printz that of Heraclitus (the “weeping philosopher”). It is possible that Telemann refrained from mentioning their substance in his 1718 autobiography out of respect for the recently deceased Printz. Instead, he observed that his time at Sorau “was also useful to me in that I was able to savor my conversations with the famous music theorist Mr. Caspar Printz.” (“Sorau war mir auch in dem nutzbar/ daß die *Conversation* des berühmten *Musici theoretici*, Herrn Caspar Printzens/ geniessen konnte.”) Johann Mattheson, *Grosse General-Baß-Schule. Oder: Der exemplarischen Organisten-Probe* (Hamburg: Kißner, 1731), 175.

<sup>3</sup> Telemann wrote the letter in French, and Mattheson published it alongside his own German translation in the *Critica musica*, 2 vols. (Hamburg: Mattheson 1725), 2:277–79, here at 277: “Je ne puis qu’approuver vos deux desseins, dont le premier est, de decouvrir le faux brillant de Anciens, & de chatier le caprice de ceux, qui les idolatrent & meprisent le siecle d’aujourd’hui”; “Ich kan nicht umhin ihre beyde Absichten zu billigen, deren erste ist, das übertünchte Wesen der Alten bloß zu stellen, und den Eigensinn derjenigen zu bestraffen, die Abgötter aus denselben machen, und die itzigen Zeiten verachten.” Instead of Telemann’s “the false shine of the ancients,” Mattheson gives “the whitewashed nature of the ancients.” Both the French original and German translation have been reprinted in TB, 251–54 (No. 89).

*Ut, mi, sol, re, fa, la, tota Musica et Harmonia Aeterna* (Erfurt, 1716). Thus Telemann inserted himself, however briefly, into a dispute over a universal, mathematical-speculative conception of music (Kircher/Buttstett) versus one that was more pragmatic, empirical, and sensualist (Mattheson).<sup>4</sup>

Telemann's most extended discussion of ancient versus modern music occurs in his first autobiographical essay, dated September 10, 1718 – that is, less than a year after his letter to Mattheson. Writing about his school years at the Andreanum Gymnasium in Hildesheim (1697–1701), Telemann recalled that

I took the works of newer German and Italian masters as my models, finding the most pleasant taste in their style, which was at once inventive, singing, and well crafted. I am still of the opinion that a young man proceeds better if he examines works of this sort than if he seeks to emulate those by Ancients, who may counterpoint in curls but are naked in invention, or who write fifteen or twenty obligato voices in which Diogenes himself would find scarcely a tiny drop of melody with his lantern. Despite quoting this,

*Qui veteres ita miratur laudatque Poetas* If they so marvel at and praise the old  
poets that  
*Ut nihil anteferat, nihil illis comparet* They give precedence to nothing over them,  
[errat]; . . . Compare nothing with them, they are wrong.

with its dignified thoughts, permit me to offer along the same lines what an anonymous Frenchman writes on the subject:

*Ne les (die Alten) eleve pas dans un* Do not raise them (the Ancients) in a  
*ouvrage saint* hallowed work  
*Au rang où dans ce temps les Auteurs* To the level which authors of this time  
*ont atteint.* have attained.  
*Plus seconde aujourd'hui la Musique* More productive today, divine music  
*divine*  
*D'un art laborieux étale la doctrine,* Spreads the doctrine of an elaborate art,  
*Dont on voit chaque jour s'accroître les* Which we see increase its progress  
*progrez.* every day.<sup>5</sup>

<sup>4</sup> On Mattheson's criticisms of (and indebtedness to) Kircher, see Wolfgang Hirschmann, "Polemik und Adaption: Zur Kircher-Rezeption in den frühen Schriften Johann Matthesons," *Neues wissenschaftliches Jahrbuch* 5 (1996): 77–91. I am grateful to the author for calling my attention to this article.

<sup>5</sup> Mattheson, *Grosse General-Baß-Schule*, 171–72: "Ich ließ die Stücke derer neuern Teutschen und Italiänischen Meister mir zur Vorschrift dienen / und fand an ihrer Erfindungs-vollen / singenden und zugleich arbeitsamen Arth den angenehmsten Geschmack / bin auch noch jetzt der Meynung / daß ein junger Mensch besser verfareh/ wann er sich mehr in denen Sätzen von

The “newer German and Italian masters” worth emulating are evidently the composers that Telemann mentions in his 1740 autobiographical essay as having provided him with models for church and instrumental music: Corelli, Steffani, Antonio Caldara, and Johann Rosenmüller.<sup>6</sup> Whereas the first three composers were Telemann’s older contemporaries (Steffani was just eleven years his senior), Rosenmüller (1619–84) belonged to a different era entirely. And since Rosenmüller was also a full generation older than Printz, it is evident that the latter’s “ancient” status was not strictly a function of his age.

## Musical Reflections of the Past

Beyond these writings, we must turn to Telemann’s music to get a better read on his stance toward the Ancients. It is well established that he treats musical archaism as a topic in some of his instrumental works. Among the sonatas and concertos from the opening years of the eighteenth century, use of this topic takes the form of slow, imitative first movements in the *stile antico*.<sup>7</sup> Such curious transfers to instrumental ensemble of a style

gedachter Sorte umsiehet / als denenjenigen Alten nachzuzahnen suchet / die zwar krauß genug *contra-punctiren* / aber darbey an Erfindung nackend sind / oder 15. biß 20. obligate Stimmen machen / wo aber *Diogenes* selbst mit seiner Laterne kein Tröpfgen Melodie finden würde. Denn / ungeachtet ich diesem / ... seine ehrerbietigen Gedancken lassen kann / so wird mir doch erlaubt seyn / denjenigen beyzufallen / was ein ungenannter Frantzose von dieser Materie schreibt: ...” My translation of Telemann’s German borrows from that in Chapin, “Counterpoint: From the Bees or For the Birds?,” 398.

Telemann’s first quotation comes from Horace, Epistles 2.1 (The Epistle to Augustus), lines 64–65; translation from Ross Kilpatrick, *Poetry of Criticism: Horace Epistles II and the Ars Poetica* (Edmonton: University of Alberta Press, 1989), 60. The “anonymous” French poetic lines are in fact drawn from Jean de Serré de Rieux (1668–1747), *La Musique, Poëme ... Par Monsieur D\*\*\*\*\** (Lyons: André Laurens, 1714), 29, where the text reads: “Mais ne l’élève pas dans un Ouvrage saint / Au rang où dans ce temps les Auteurs ont atteint. / Plus seconde aujourd’huy la Musique Latine / D’un Art laborieux étale la doctrine, / Dont on voit chaque jour s’accroître les progresz.” Note the substitution of “Musique divine” in Telemann’s version for the original “Musique Latine.” My thanks to Wolfgang Hirschmann for calling my attention to Rieux’s poem. I have adapted the translation of Telemann’s version in Chapin, “Counterpoint: From the Bees or for the Birds?,” 378.

<sup>6</sup> Mattheson, *Grundlage einer Ehren-Pforte*, 357.

<sup>7</sup> See the Sonata in F Minor for two violins, two violas, cello, and continuo, TWV 44:32; the Quartet in G Major for two violins, viola, and continuo, TWV 43:G5; the Concerto in A Minor for two recorders, two oboes, two violins, and continuo, TWV 44:42; the Concerto in G Major for two violins and strings, TWV 52:G2; and the Concerto in C Major for four unaccompanied violins, TWV 40:203. Written at a later date, and perhaps for a church performance, is the Concerto (“Sinfonia”) in F Major for recorder, viola da gamba, and strings doubled by cornetto, two oboes, and three trombones, TWV 50:3, the first-movement ritornellos of which are in the *stile antico*. One also encounters fugues with *stile antico* subjects, as in the first movement of the Partita in G Minor for oboe and continuo, TWV 41:g2, and the second movement of the Sonata in E Minor for two oboes, two violins, two violas, and continuo, TWV 50:4. For discussions of all

associated primarily with vocal music, and secondarily with keyboard music, raise a number of questions. Was the aim to encourage a sense of seriousness, tradition, or timelessness, as was a common motivation behind deploying the *stile antico* in vocal works? Should we understand this archaic topic as related to what musicians of the time called the “strict,” “bound,” “fugal,” or “elaborate” style, and which today is often referred to as the “learned” style in the context of late eighteenth-century studies?<sup>8</sup> Or was it intended mainly to amplify the eclecticism of Telemann's own “mixed taste,” which also encompassed the current national idioms of France, Italy, and Poland? The possibility of incorporating the *stile antico* into sonatas and concertos may have occurred to Telemann already during his university years in Leipzig, where tower music (*Turmmusik*) played by the *Stadtpfeifer* included fugues in this antique idiom.<sup>9</sup>

Telemann's more mature instrumental works set old and new musical styles beside each other in ways that can seem almost postmodern in their self-consciousness. Thus the *Ouverture des nations anciennes et modernes*, TWV 55:G4, represents the historical and present-day peoples of Germany, Sweden, and Denmark by pairing “ancient” and “modern” dances; the *Sonates corellisantes* (Hamburg, 1735) effect an almost neoclassic stylistic rapprochement between the venerable Corellian style and a more *au courant galant* language; the *VI Ouvertures à 4 ou 6* (Hamburg, 1736) juxtapose *Lulliste* and *galant* conceptions of the overture-suite, as if to sum up the history of the genre; *Telemanns Canones à 2, 3, 4* (Hamburg, 1735) and *XIIX Canons mélodieux* (Paris, 1738) superimpose the *galant* style on canons, the strictest form of imitative counterpoint; and the three-movement sinfonia, TWV Anh. 50:1, written to introduce an otherwise lost serenata for the 1765 centennial celebration of Hamburg's Commerce Deputation (TVWV 24:4),

these movements, see Steven Zohn, *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works* (New York: Oxford University Press, 2008; revised paperback edition, 2015), 126, 163–64, 182, 259, 261–63, 269, and 274.

<sup>8</sup> A good survey of late eighteenth-century definitions and applications of the “learned” style is Keith Chapin, “Learned Style and Learned Styles,” in *The Oxford Handbook of Topic Theory*, ed. Danuta Mirka (New York: Oxford University Press, 2014), 301–29.

<sup>9</sup> For example, Gottfried Reiche's *Vier und zwanzig Neue Quatricinia, Mit Einem Cornett und drey Trombonen/Vornehmlich Auff das sogenannte Abblasen auff den Rathhäusern oder Thürmen mit Fleiß gestellet* (Leipzig: Köler, 1696). Particularly antique in style are some of the self-standing fugues (called “Fuga”; Nos. 2, 5, 13, 17, 19, and 21–22 in the collection) and those within multisectional works (called “Sonatina”; Nos. 3, 7–9, and 15). Wolfgang Hirschmann, “Telemann und das konzertierende Prinzip,” in *Concertare – Concerto – Concert: Das Konzert bei Telemann und seinen Zeitgenossen*, ed. Ralph-Jürgen Reipsch, Carsten Lange, and Brit Reipsch (Hildesheim: Olms, 2020), 15, suggests that *Stadtpfeifer* fugues such as those by Reiche provided a model for the opening movement of the Concerto in F Major, TWV 50:3.

represents “Die alte Welt” (the old world), the “mittlere Welt” (the middle world), and the “jüngere Welt” (the young world) through contrasting styles.<sup>10</sup> All of these works invite us to contemplate differences, similarities, and compatibilities between ancient and modern styles.

Less familiar are instances in which Telemann references archaic musical styles in vocal works, where the text may or may not be a motivating factor. Unsurprisingly, the *stile antico* also makes appearances here, as in the eleven *missae breves* based on chorale melodies (TVWV 9:1–11) and in various church cantatas. But the idiom also turns up in more unexpected contexts, for example in the chorus “Unsere Seele ist gebeugt zur Erden” (Our soul is bowed down to the dust; Psalm 44.25–26) from the late Passion oratorio *Der Tod Jesu*, TVWV 5:6. Here, the Renaissance-style polyphony makes for a stark contrast with the surrounding *galant* movements. One can imagine that younger listeners at the oratorio’s first performances, in Hamburg and Berlin during 1755–1756, might have regarded the *stile antico* as a historically - based style whose history had all but run its course. If, as seems likely, Telemann turned to it in “Unsere Seele ist gebeugt zur Erden” as a means of suggesting timelessness and tradition (a particularly ancient text set in a particularly ancient style), he nevertheless effects a striking transformation of the idiom by introducing forward-looking, dissonant harmonies that are utterly foreign to it. This occurs during the course of a point of imitation that dominates the chorus and sets the second line: “O wehe, daß wir so gesündig[e]t haben!” (O woe, that we have sinned so!). That the admission of sin should be highlighted by dissonance and emphasized through textual and musical repetition is not in itself remarkable. But the transformation of a “classic,” emotionally restrained mode of musical expression into one that is disquietingly modern in its *Empfindsamkeit* is striking. Thus Telemann has it both ways, as it were, managing to appear simultaneously as an Ancient and a Modern by extending the expressive boundaries of a time-honored style.

Especially interesting for our purposes are Telemann’s references elsewhere to a slightly more modern vocal idiom: a *stilo ecclesiastico* harkening back to the mid-seventeenth century and that, paradoxically, may have seemed more obsolete to listeners in the early eighteenth century than the Palestrina-based *stile antico*. This is the church style associated with Heinrich Schütz and his younger contemporaries, strong echoes of which

<sup>10</sup> These works are discussed in Zohn, *Music for a Mixed Taste*, 75–80, 449–52, 458, and 465–67; and in Steven Zohn, “Aesthetic Mediation and Tertiary Rhetoric in Telemann’s *VI Ouvertures à 4 ou 6*,” in *Bach Perspectives*, vol. 9: *Bach and His German Contemporaries*, ed. Andrew Talle (Urbana: University of Illinois Press, 2013), 24–49, especially 36–37.

may be heard in the sacred concertos Telemann composed in Hildesheim and Leipzig at the turn of the eighteenth century.<sup>11</sup> Later, in works written for Eisenach, Frankfurt, and Hamburg, he invoked seventeenth-century style and scoring to reinforce the text's dramatic or theological message.

In two vocal works of the 1720s, these invocations take the form of musical winks at the listener. The earlier of these is the cantata *Ich halte aber dafür*, TVWV 1:840, first performed in Frankfurt on the sixth Sunday after Easter (Exaudi Sunday) in 1721 as part of the second *Concerten-Jahrgang* (also known as the *Neues Lied*) to librettos by Gottfried Simonis.<sup>12</sup> The cantata's text contrasts evil present time with God's eternal time, and Telemann responds to the only reference to past time, an observation in the first aria that "the old God still lives" ("Der alte Gott ist noch am Leben"), by including an obbligato cornetto – an "old" instrument belonging more to the past than the present, and which he rarely featured in this way.<sup>13</sup> In fact, this "trumpet aria" is the only movement in the cantata to feature an obbligato instrument, which further highlights the outmoded scoring. A similar effect occurs in Telemann's serenata for the centennial celebration of the Hamburg Admiralty, *Unschätzbare Vorwurf erkenntlicher Sinnen*, TVWV 24:1 (1723). Here the allegorical character Mercurius sings an aria that begins with the text "When heaven and earth grow old, when the flaming stars finally turn cold, may your peace grow old" ("Wann Himmel und Erde veralten, wann endlich die Flammen der Sterne erkalten, veralte deine Ruh"). In a fleetingly humorous gesture, Telemann highlights the concluding phrase "veralte deine Ruh" by way of a mid-baroque cadential formula ending with a Picardy third.

How might listeners of the time have reacted to these modest mixtures of ancient and modern styles? In 1721 Gottfried Ephraim Scheibel, a twenty-five-year-old former theology student who had studied at Leipzig University, published a little book about the church music of his day. Among his concerns was the musical taste of the average congregant, whom he found to be either surprised or scandalized by anything more newfangled than a motet pounded out by that prolific seventeenth-century tunesmith Andreas Hammerschmidt (1611/1612–75):

<sup>11</sup> A selection of these works has been published as Georg Philipp Telemann, *Frühe Kirchenmusiken*, Georg Philipp Telemann: Musikalische Werke, vol. 36, ed. Wolfram Steude (Kassel: Bärenreiter, 2003).

<sup>12</sup> For an edition, see Georg Philipp Telemann, *Ich halte aber dafür*, Frankfurter Telemann-Ausgabe, vol. 7, ed. Arno Paduch (Frankfurt: Habsburger Verlag, 1998).

<sup>13</sup> On Telemann's use of the cornetto in his Frankfurt church cantatas, see Christiane Jungius, *Telemanns Frankfurter Kantatensyzyklen* (Kassel: Bärenreiter, 2008), 238–42.



People are accustomed to the old humdrum and hammersmith [*Hammer-Schmiedischen*] compositions that contain neither grace nor delicacy, and most think that whatever sounds nicely old-fashioned and simple fits best in church. Should then a cantata cross their ears, one composed according to the new, unconstrained manner, some are astonished by it; but others, having heard the same thing in secular music, think instantly that it is a sin, and that such free compositions are not fitting in church, as if the affections may not be moved as well in church as they are on the outside, in an opera or a Collegium musicum.<sup>14</sup>

Scheibel strongly advocated the newer, theatrical type of church cantata then being composed in the more cosmopolitan German cities and courts, and he pointed to Telemann as one of its leading exponents. Four years later, in a lengthy preface to his first annual cycle of church cantata librettos (dedicated to Mattheson and Telemann), Scheibel condemned old-fashioned church music in terms that echo those in Telemann's 1718 autobiography:

But generally those people who are overfond aficionados of antiquity disdain and decry as sinful whatever was not customary before and during their fathers' time. When one asks them what pleased them in the old church music, they answer: It sounded right devout. I would have instead said: It sounded right silly. At the same time, the musical arsenal was full of ponderous canons, the *Utremitasolitten* (barbarous name! barbarous music!) continuing to carry out their tyranny from a Pharisaic sanctity, just as they would still do now if they could, with some putting up powerful resistance.<sup>15</sup>

<sup>14</sup> Gottfried Ephraim Scheibel, *Zufällige Gedanken von der Kirchen-Music, Wie Sie heutiges Tages beschaffen ist* (Frankfurt and Leipzig: Scheibel, 1721), 40: "Die Leute sind des Alten Schlendrians und der Hammer-Schmiedischen *Composition* gewohnt / da weder Anmuth noch Zierligkeit drinnen steckt / und die meisten denken / alles was fein altväterisch und einfältig klinget / schicke sich am besten in die Kirche. Kommet nun vor ihr Gehöre eine *Cantate*, die nach der neuen ungezwungenen Art gesetzt / so verwundern sich etliche drüber / andere aber weil sie dergleichen bey weltlichen Musicken gehöret / denken flugs es sey eine Sünde / solche freye *Composition* schicke sich nicht in die Kirche / *quasi vero*, als wenn die *Affecten* nicht so gutt dörrften in der Kirche *movirt* werden / als ausser derselben in einer *Opera* oder in einem *Collegio Musico*." Translation adapted from Joyce Irwin, "Random Thoughts about Church Music in Our Day," in *Bach's Changing World: Voices in the Community*, ed. Carol K. Baron (Rochester: University of Rochester Press, 2006), 240–41.

<sup>15</sup> Gottfried Ephraim Scheibel, *Poetische Andachten Über alle gewöhnliche Sonn- und Fest-Tage, durch das ganze Jahr, allen Herren Componisten und Liebhabern der Kirchen-Music zum Ergötzen* (Leipzig and Breslau: Rorlach, 1725), sig. b2<sup>r</sup>: "Allein so urtheilen gemeinlich diejenigen Leute, die allzugrosse Liebhaber des Alterthums seyn, alles verachten und vor sündlich ausschreyen, was nicht vor dem und zu ihrer Väter Zeiten üblich gewesen. Wenn man sie fragt, was gefiel denn an der alten Kirchen *Music*? So erfolgt die Antwort: Es klang fein andächtig. Ich hätte lieber setzen wollen: Es klung fein einfältig. Zur selbigen Zeit war das Rüsthaus der *Music* noch voller schweren *Canonen*, die *Utremitasolitten* (*barbara Nomina! Barbara Musica!*) übten noch ihre Tyranny unter einer Pharisäischen Heiligkeit aus, gleichwie



The tyrannical “Utremifasolitten” are no doubt ancients such as Buttstett (author of *Ut, mi, sol, re, fa, la, tota Musica et Harmonia Aeterna*), whom Mattheson had vanquished some years earlier.

Scheibel's claim that many people preferred “old-fashioned and simple” church music holds some water, for both Friderich Erhardt Niedt (writing ca. 1706–8) and Johann Mattheson (writing in 1739) noted with disapproval that Hammerschmidt's motets were still heard in village churches well into the eighteenth century.<sup>16</sup> Nor was such ancient music confined to the hinterlands: For much of the eighteenth century, the Leipzig Thomasschule's first, second, and third choirs regularly sang late sixteenth-century motets by German and Italian composers, as published in Erdhard Bodenschatz's two-volume anthology *Florilegium Portense* (1603 and 1621).<sup>17</sup> Moreover, Johann Sebastian Bach occasionally performed sacred vocal works by Sebastian Knüpfer and other seventeenth-century composers.<sup>18</sup> Whether Telemann also performed the church music of preceding generations in Eisenach, Frankfurt, and Hamburg is presently unknown, but it seems clear that products of the musical past were very much present in the experiences of many eighteenth-century churchgoers in Protestant Germany.

At the same time, we may presume that the steady diet of modern church music consumed by Telemann's and Bach's audiences from about 1710 onward acclimated many ears to its operatic qualities, the protestations of some writers notwithstanding.<sup>19</sup> In 1725, Scheibel doubted that people in Lower Saxony and Hamburg would agree with the “entirely ludicrous” and “plainly silly” proposition that “the old, poor manner of making music in church is better than the new, artful one.”<sup>20</sup> As Bach famously remarked in

sie noch jetzund thun würden, wenn sie nur könnten, und nicht zu ohnmächtig wären einigen Widerstand zu zeigen.”

<sup>16</sup> Friedrich Erhardt Niedt, *Musicalischer Handleitung Dritter und letzter Theil*, ed. Johann Mattheson (Hamburg: Benjamin Schillers Erben, 1717), 34; Johann Mattheson, *Der vollkommene Capellmeister* (Hamburg: Christian Herold, 1739), 75, §40.

<sup>17</sup> Andrew Parrott, *The Essential Bach Choir* (Woodbridge: Boydell, 2000), 20–27. As Parrott notes, in 1729 Johann Sebastian Bach purchased copies of the *Florilegium Portense* for the Thomasschule that were still being used in 1770.

<sup>18</sup> Daniel R. Melamed, *J. S. Bach and the German Motet* (Cambridge: Cambridge University Press, 1995), chapters 12–13.

<sup>19</sup> For a survey of reactions, pro and con, to modern figural church music, see Robin A. Leaver, “Oper in der Kirche: Bach und der Kantatenstreit im frühen 18. Jahrhundert,” *Bach-Jahrbuch* 99 (2013): 177–86, revised and translated as “Bach and the Cantata Controversy of the Early Eighteenth Century,” chapter 5 in Robin A. Leaver, *Bach Studies: Liturgy, Hymnology, and Theology* (Abingdon: Routledge, 2021); and Tanya Kevorkian, *Baroque Piety: Religion, Society, and Music in Leipzig, 1650–1750* (Aldershot: Ashgate, 2007), 38–43 and 209–16.

<sup>20</sup> Scheibel, *Poetische Andachten*, sig b<sup>v</sup>: “Die alte schlechte Art in der Kirchen zu *musiciren* gefällt mir besser als die neugekünstelte. Ich glaube nicht, daß in Nieder-Sachsen und in des

his “Short But Most Necessary Draft for a Well-Appointed Church Music” of 1730, “the state of music is quite different from what it was, since our artistry has increased very much, and the taste has changed astonishingly, and accordingly the former style of music no longer seems to please our ears.”<sup>21</sup> Now, Bach was angling for more and better musicians for his Leipzig performances of motets and cantatas, so he had good reason to play up the new style’s increased demands on performing ensembles. But it is telling that he expressed no interest in performing the works of his predecessor as Thomaskantor, Johann Kuhnau; at least, the town council made no offer to purchase music from Kuhnau’s widow.<sup>22</sup>

Although we cannot know how readily Telemann’s Frankfurt and Hamburg audiences were able to distinguish between old and new styles, it is not difficult to imagine more alert listeners sensing the alterity of a cornetto used in place of a trumpet or the incongruity of a “hammersmith”-like cadence, especially when aligned with a text referring explicitly to something old. Many in Eisenach and Frankfurt would surely have noticed how the cantatas for the first Sunday in Advent in both of Telemann’s *Geistliches Singen und Spielen* cycles, *Nun komm der Heiden Heiland* (TVVV 1:1177, 1710; 1:1174, 1717), open with an abrupt stylistic shift from old (a motet movement in the *stile antico*) to new (an up-to-date *da capo* aria).<sup>23</sup> They may also have recognized the way in which many cantatas of the second *Concerten-Jahrgang* invoke the sacred concerto by commencing with a sectional dictum (marked “Allabreve”) that concludes

Hamburgischen *Pindus* Gräntzen die Leute auf solche gantz aberwitzige und recht einfältige Gedanken von der *Music* gerathen können ... .”

<sup>21</sup> BDok I, 63 (No. 22): “Da nun aber der itzige *status musices* gantz anders weder ehemdem beschaffen, die Kunst üm so sehr viel gestiegen, der *gusto* sich verwunderens-würdig geändert, daher auch die ehemalige Arth von *Music* unseren Ohren nicht mehr klingen will ... .”

Translation from *NBR*, 149 (No. 151).

<sup>22</sup> Michael Maul, *Bach’s Famous Choir: The Saint Thomas School in Leipzig, 1212–1804*, trans. Richard Howe (Woodbridge: Boydell, 2018), 138. Telemann, on the other hand, expressed admiration for Kuhnau’s church music in the wake of turning down the Leipzig Thomaskantor position in 1722. His poem in praise of German music, “Ueber etliche Teutsche Componisten” (On several German composers), begins with the line “If Kuhnau shows his splendor in pure church pieces” (“Zeigt Kuhnau seine Pracht in reinen Kirchen-Stücken”). The poem appeared in C. F. Weichmanns *Poesie der Nieder-Sachsen*, vol. 2 (Hamburg: Kifßner, 1723), 254.

<sup>23</sup> For a discussion of these cantatas, see Ute Poetzsch-Seban, *Die Kirchenmusik von Georg Philipp Telemann und Erdmann Neumeister: Zur Geschichte der protestantischen Kirchenkantate in der ersten Hälfte des 18. Jahrhunderts* (Beeskow: Ortus, 2006), 105–106. Editions of both works are available in Georg Philipp Telemann, *Geistliches Singen und Spielen: Kantaten vom 1. Advent bis zum Sonntag nach Weihnachten*, Georg Philipp Telemann: Musikalische Werke, vol. 39, ed. Ute Poetzsch-Seban (Kassel: Bärenreiter, 2004), 3–17 and 173–200.

with a vocal fugue.<sup>24</sup> Similarly, at least some of Bach's Leipzig listeners are bound to have appreciated the antique patina of the first movement of *Es ist nichts Gesundes an meinem Leibe*, BWV 25 (for the fourteenth Sunday after Trinity in 1723), with its brass choir of cornetto and three trombones intoning a chorale melody against a double fugue in the voices and an ostinato figure in the strings; and of the chorale motet that opens *Christum wir sollen loben schon*, BWV 121 (for the second day of Christmas in 1724), scored with the same type of brass choir.<sup>25</sup>

## Temporality and Theology in Two Church Cantatas

Two of Telemann's Frankfurt cantatas are exceptional for the extent to which they embrace the dichotomy between old and new styles, using music of the ancients to explicate the scriptural texts on which they are based. We turn first to the extended musical pun that opens another installment of the second *Concerten-Jahrgang*, *Sehet an die Exempel der Alten* (Look to the examples of the ancients), TVWV 1:1259, first performed in Frankfurt on the second Sunday after Epiphany in 1721.<sup>26</sup> The movement's text is a dictum based on the apocryphal Book of Ecclesiasticus (also known as the Wisdom of Sirach), 2.10:

Sehet an die Exempel der Alten und nur auf sie. Wer ist jemals zuschanden worden, der auf ihn gehoffet hat? Wer ist jemals verlassen worden, der in der Furcht Gottes blieben ist? Oder wer ist jemals von ihm verschmähet worden, der ihn angerufen hat?

Look to the examples of the ancients and to them alone. Who ever has been harmed who has placed hope in God? Who ever has been forsaken who remained in the fear of the Lord? Or, who ever has been spurned by him who called to him?

<sup>24</sup> Simon Rettelbach considers these dicta to be in the *stile antico* and to "charmingly evoke the vocal polyphony of the seventeenth century." Georg Philipp Telemann, *Neues Lied: Kirchenmusiken vom 21. bis 26. Sonntag nach Trinitatis und vom 1. Advent bis zum 3. Weihnachtstag nach Texten von Gottfried Simonis*, Georg Philipp Telemann: Musikalische Werke, vol. 53, ed. Simon Rettelbach (Kassel: Bärenreiter, 2019), xvii.

<sup>25</sup> See the discussions of these movements in Alfred Dürr, *The Cantatas of J. S. Bach*, rev. and trans. Richard D. P. Jones (New York: Oxford University Press, 2005), 112–13 and 522. The attentiveness of Bach's Leipzig audiences is discussed in Kevorkian, *Baroque Piety*, 28–52, while the modalities of their listening are considered in Bettina Varwig, "Distributed Listening: Aural Encounters with J. S. Bach's Sacred Cantatas," *Bach: Journal of the Riemenschneider Bach Institute* 51/2 (2020): 210–40.

<sup>26</sup> The cantata has been published as Georg Philipp Telemann, *Sehet an die Exempel der Alten*, Frankfurter Telemann-Ausgabe, vol. 37, ed. Arno Paduch and Eric F. Fiedler (Frankfurt: Habsburger Verlag, 2004). For a recording, see Georg Philipp Telemann, *The Cornett Cantatas*, Telemann-Kammerorchester Michaelstein, Bläserkollegium Leipzig, dir. Ludger Rémy, CPO 999541–2 (1998).

Telemann's "Allabreve" setting follows the sectional plan mentioned above in connection with the cycle's opening dicta. But here he seizes upon the text's first sentence to transport us to the "ancient" world in a most direct way, for the music of this little sacred concerto sounds at least a half-century out of date. As the excerpts in Example 1.1 make clear, the movement does not traffic in the *stile antico*, but instead delivers a clever, spot-on parody of the German mid-baroque style: The music's modal orientation, archaic cadential formulas, brass choir of cornetto and three trombones, and strongly rhetorical text declamation in the first section for bass soloist all mark it as something Other, that is, not of the eighteenth century.

Yet for all its seeming fidelity to seventeenth-century musical language, Telemann's sacred concerto is, in fact, a simulacrum of ancient music – an exaggerated, even distorted version of the real thing that, like any good caricature, conveys some measure of truth. Nowhere is this more apparent

**Example 1.1** *Sehet an die Exempel der Alten*, TVWV 1:1259, movement 1, mm. 26–49 (1a–d) and 79–90 (2a–b). After Georg Philipp Telemann, *Sehet an die Exempel der Alten*, Frankfurter Telemann-Ausgabe, vol. 37, ed. Arno Paduch and Eric F. Fiedler (Frankfurt: Habsburger Verlag, 2004)

The musical score for Example 1.1 consists of six staves. The top staff is for the Cornettino (treble clef). The next three staves are for the Trombona I, II, and III (alto and bass clefs). The fifth staff is for the Basso (bass clef) with the vocal line and lyrics: "Se-het an die E-xem-pel der Al-ten und nur\_ auf\_ sie, und\_". The bottom staff is for the Basso Continuo (bass clef) with figured bass notation: *p*, 5, 7 6, 4 6. The score is in common time (C) and begins at measure 26.

## Example 1.1 (cont.)

2

32

Cornettino,  
Violino I,  
Oboe I

Trombona I,  
Violino II,  
Oboe II

Trombona II,  
Viola

nur auf sie, nur auf sie.

6 6 6 5 4 # f

Detailed description: The image shows a musical score for Example 1.1 (cont.). It features five staves. The top staff is for Cornettino, Violino I, and Oboe I. The second staff is for Trombona I, Violino II, and Oboe II. The third staff is for Trombona II and Viola. The fourth staff is for the vocal line, with lyrics 'nur auf sie, nur auf sie.' written below it. The fifth staff is for the basso continuo, with figured bass notation '6 6 6 5 4 # f' written below it. The score begins at measure 32. The key signature has one sharp (F#). The tempo/mood is marked 'f' (forte).

than in the decidedly unmelodic writing for the bass soloist and the stilted, meandering quality of the subject in the ensuing fugue for full ensemble. With the deck stacked in this way, we might well be inclined to agree with Telemann that the first section contains “nary a drop of melody” – at least, not by the standards of 1721 – and that the dry fugue “counterpoints in curls” but is ultimately “naked in invention.” This may be music to remind us of the ancients, but it is hardly a model worthy of emulation by moderns, the composer seems to say.<sup>27</sup>

<sup>27</sup> Eric F. Fiedler has noted the stylistic kinship of this movement to the opening one of *Wahrlich, ich sage euch*, TVWV 1:1493, composed several months later for Rogation Sunday (the fifth Sunday after Easter). Scored for bass soloist, two oboes, strings, and continuo, with a brief interjection by the vocal tutti, the opening section of the later movement does indeed bear a strong resemblance to the earlier one. See Eric F. Fiedler, “Perikopen und loci topici: Einige Notizen über Rede- und Satzkunst in Telemanns Kantaten für den Sonntag Rogate,” in *Telemann und Die Kirchenmusik: Bericht über die Internationale Wissenschaftliche Konferenz, Magdeburg, 15. bis 17. März 2006, anlässlich der 18. Magdeburger Telemann-Festtage*, ed.

## Example 1.1 (cont.)

3

The musical score consists of five staves. The top staff is for the Cornettino, the second for Trombona I, the third for Trombona II, and the fourth for the Bass. The fifth staff is the vocal line with the lyrics: "Wer ist je-mals zu schan-den wor-den, der auf ihn ge-hof-fet hat, wer ist". The score includes various musical notations such as notes, rests, and dynamic markings. The bottom of the page shows figured bass notation: 5/3, 6, 5/3 6/4 5/3.

Today Telemann's send-up comes across as humorous for those in the know, but I suspect that it may have struck some of his Frankfurt listeners as even more bizarre, for the seventeenth-century repertory it references was rapidly passing out of living memory in 1721. Ulrich Konrad makes a similar point about Donna Elvira's little baroque-style aria "Ah fuggi il traditor" (from Act I of Mozart's *Don Giovanni*), which is un-classically saturated with dotted rhythms – the same device, incidentally, that Telemann uses to suggest antiquity in the *Ouverture des nations anciennes et modernes*. Konrad views this aria as placing an "emphasis on the strange" in the context of the opera as a whole, and in fact, early critics found this number virtually incomprehensible.<sup>28</sup> As with Telemann's nod toward the ancients in *Sehet an die Exempel der Alten*,

Carsten Lange and Brit Reipsch (Hildesheim: Olms, 2011), 238. For an edition of the cantata, see Georg Philipp Telemann, *Wahrlich, ich sage euch*, Frankfurter Telemann-Ausgabe, vol. 41, ed. Eric F. Fiedler (Frankfurt: Habsburger Verlag, 2006).

<sup>28</sup> Ulrich Konrad, "On Ancient Languages: The Historical Idiom in the Music of Wolfgang Amadé Mozart," in *The Century of Bach and Mozart: Perspectives on Historiography, Composition*,

## Example 1.1 (cont.)

4

je-mals zu schan-den wor-den, der auf ihn ge-hof-fet hat?

5 3 6 4 5 3 6 6 6 6 7 7 5 4 # #

it is possible to hear the aria as a simulacrum of late baroque style, exaggerated just enough to make Donna Elvira seem slightly ridiculous.

A more sophisticated, if less humorous, use of a seventeenth-century musical idiom marks the dialogue cantata *Erhöre mich, wenn ich rufe* (Hear me when I call), TVWV 1:459, a setting of a libretto by Erdmann Neumeister that was first heard in Eisenach and Frankfurt on Rogation Sunday (the fifth Sunday after Easter) in 1717, as part of the first *Concerten-Jahrgang* (or *Harmonisches Zion*).<sup>29</sup> Written just prior to Telemann's letter to Mattheson and the 1718 autobiography, the cantata casts a doubting,

*Theory, and Performance*, ed. Sean Gallagher and Thomas Forrest Kelly (Cambridge, MA: Harvard University Press, 2008), 273–75 (quotation at 273).

<sup>29</sup> The cantata is available in two editions: Georg Philipp Telemann, *Erhöre mich, wenn ich rufe*, Frankfurter Telemann-Ausgabe, vol. 8, ed. Arno Paduch (Frankfurt: Habsburger Verlag, 1998), and Georg Philipp Telemann, *Concerten-Jahrgang: Zwölf Kirchenmusiken von Rogate bis zum 6. Sonntag nach Trinitatis nach Texten von Erdmann Neumeister*, Georg Philipp Telemann: Musikalische Werke, vol. 51, ed. Maik Richter (Kassel: Bärenreiter, 2015).



Example 1.1 (cont.)

79 Canto, Cornettino,  
Violino I, Oboe I

The musical score consists of five staves. The top staff is for Canto, with lyrics: "wer ist je- mals\_\_ von ihm ver - schmä - het wor- den, der ihn an- ge - ru -". The second staff is for Alto, the third for Tenore, and the fourth for Basso. The bottom staff is for Basso Continuo, with figured bass notation: 6, 6, 6, 6. The score is in a single system with a repeat sign at the end.

disconsolate Christian as a musical Ancient and the consoling Jesus as a Modern, a contrast vividly highlighted by text, musical style, and instrumentation.<sup>30</sup> The constellation of meanings generated by these interacting parameters will repay a close reading of the work.

As shown in Table 1.1, the first six movements of *Erhöre mich, wenn ich rufe* may be understood as a series of four dialogues in which the Christian and Jesus speak separately in alternation (movements 1–4), and then together (movements 5–6). The function of the first four movements as a pair of dialogues is underscored by their sharp differences in affect, musical style, scoring, and tonality. To take this last aspect as an example, the

<sup>30</sup> This contrast has previously been recognized by Poetzsch-Seban (*Die Kirchenmusik von Georg Philipp Telemann und Erdmann Neumeister*, 213), who notes that “the distress and hopelessness of the Christian is matched by gloomy music for cornetto and trombones, whereas Jesus’s speech, radiating trust and assurance, is in a modern guise accompanied by strings and oboes.” See also Poetzsch-Seban’s liner notes to Telemann, *The Cornett Cantatas*. Similarly, Fiedler (“Perikopen und loci topici,” 238) notes of the first movement that “the antiquated sound” of the brass ensemble “is perceived as an acoustical correlate of the old Psalm text.”

## Example 1.1 (cont.)

2

85

Alto, Trombona I,  
Violino II, Oboe II

- fen hat, der ihn an - ge - ru - fen, ihn an - -  
wer ist je - mals von ihm ver - schmä - het wor den, der ihn

7 # 5 6 5 6 5 6

Christian's two arias (movements 1 and 3) are in A minor with strong modal inflections, whereas Jesus's arias (movements 2 and 4) are both firmly tonal and in the relative or parallel major (see the indications of keys in the table). In the culminating face-to-face dialogues (movements 5 and 6), the inevitable resolution of the Christian's crisis of faith is mirrored by a reconciliation of all these differences – though, as we shall see, both resolution and reconciliation ultimately remain incomplete.

The first dialogue consists of two dicta set as brief, through-composed arias. This in itself is remarkable, for although cantatas of both *Concerten-Jahrgänge* normally begin with a dictum, *Erhöre mich, wenn ich rufe* is the only one to commence with two.<sup>31</sup> The Christian's words come from the first verse of Psalm 4: "ERhöre mich / wenn ich rufe / GOtt meiner Gerechtigkeit / der du mich tröstest in Angst / sei mir gnädig / und erhöre mein Gebet." ("Answer me when I call, God of my right, you who consoles me in my fear,

<sup>31</sup> Jungius, *Telemanns Frankfurter Kantatenzyklen*, 157–58. Jungius (296) refers to these movements as ariosos with instrumental accompaniment.

**Table 1.1** Dialogue structure of *Erhöre mich, wenn ich rufe*, TWV 1:459**Dialogue 1**

1. Christian, aria (dictum: Psalm 4.1): “Erhöre mich, wenn ich rufe” (a)
2. Jesus, aria (dictum: John 16.23): “Wahrlich, wahrlich, ich sage euch” (C)

**Dialogue 2**

3. Christian, aria-chorale: “Ich rufe Tag und Nacht” (a)
4. Jesus, aria da capo: “Noch keinen hat Gott je verlassen” (A)

**Dialogue 3**

5. Christian, accompanied recitative – arioso; Jesus, secco recitative (a–C)

**Dialogue 4**

6. Duet, aria da capo (Christian: A; Jesus: B): “Herr, auf dein Wort verlaß ich mich” (a)
7. Chorale: “Und was der ewig’ gütig’ Gott” (a)

be gracious to me and hear my prayer.”).<sup>32</sup> Like the bass in *Sehet an die Exempel der Alten*, he sings to the accompaniment of an oldfangled brass choir, here consisting of cornetto and two trombones doubled by strings. The music has something of the antique severity of the openings to Bach’s cantatas BWV 25 and 121, with an appropriately polyphonic (though only lightly imitative) texture that includes a stodgy chain of suspensions in the opening ritornello. The vocal melody, anticipated by the cornetto and doubling violins during the ritornello, features a narrow ambitus and mostly stepwise motion; its relentlessly descending profile contributes to the dismal mood (Example 1.2). Even the Christian’s tortured calls, starting on a sustained e’ and gradually rising through f’ to a high point of g’, seem to stall out and require the aid of the instruments to complete their ascent to a” and b♭” (displaced by an octave in mm. 17 and 20, not shown in the example).

In the second half of this dialogue, Jesus consoles the Christian in a more modern-sounding aria based on the day’s Gospel reading (John 16.23): “Warrlich, warrlich / ich sage euch / so ihr den Vater etwas bitten werdet in meinem Nahmen / so wird Ers euch geben” (“Truly, truly, I say to you, if you ask the Father something in my name, he will give it to you”). Paralleling the textual shift from Old to New Testament are a number of significant musical transformations. In addition to a turn from minor to major mode, the old-fashioned brass choir is replaced by à la mode oboes,

<sup>32</sup> Here and below, the cantata’s German texts are given as they appear in Neumeister’s *Neue geistliche Gedichte auff alle Sonn- und Fest-Tage des gantzen Jahres gerichtet, erster Theil* (Eisenach: Johann Adolph Boëtius, 1718), 96–99, quoted in Telemann, *Concerten-Jahrgang*, ed. Richter, xxxix.

**Example 1.2** *Erhöre mich, wenn ich rufe*, TVWV 1:459, movement 1, mm. 1–14. After Georg Philipp Telemann, *Concerten-Jahrgang: Zwölf Kirchenmusiken von Rogate bis zum 6. Sonntag nach Trinitatis nach Texten von Erdmann Neumeister*, Georg Philipp Telemann: Musikalische Werke, vol. 51, ed. Maik Richter (Kassel: Bärenreiter, 2015)

The musical score consists of two systems. The first system includes staves for Cornettino/Violino I, II; Trombone I/Viola I; Trombone II/Viola II; CHRISTIANUS Tenore; and Organo. The second system continues the instrumental parts with detailed fingerings indicated below the notes.

**System 1:**

- Cornettino Violino I, II:** Treble clef, C-clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Trombone I Viola I:** Bass clef, C-clef. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3-A3 (beamed eighth notes), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter).
- Trombone II Viola II:** Bass clef, C-clef. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3-A3 (beamed eighth notes), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter).
- CHRISTIANUS Tenore:** Treble clef, C-clef. Rests for all four measures.
- Organo:** Bass clef, C-clef. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3-A3 (beamed eighth notes), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter).

**System 2:**

- Cornettino Violino I, II:** Treble clef, C-clef. Notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), F4-E4 (beamed eighth notes), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter).
- Trombone I Viola I:** Bass clef, C-clef. Notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), F4-E4 (beamed eighth notes), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter).
- Trombone II Viola II:** Bass clef, C-clef. Notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), F4-E4 (beamed eighth notes), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter).
- CHRISTIANUS Tenore:** Treble clef, C-clef. Rests for all four measures.
- Organo:** Bass clef, C-clef. Notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), F4-E4 (beamed eighth notes), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter).

**Fingerings (Organo):**

- Measure 1: 6
- Measure 2: 5 7 6
- Measure 3: 5 4 3 7 6
- Measure 4: 5 4 3 7 6 5 3 7 6 5 3 6

the texture becomes predominantly homophonic, and the more transparent instrumental accompaniment (violins and oboes in unison with a viola part closely tied to the vocal and instrumental bass lines) sounds modern and

## Example 1.2 (cont.)

3

10

senza Viol. I, II

*p*

senza Va. I

*p*

senza Va. II

*p*

Er - hö - - - re mich, er - hö - - - re

7 6 5 4 3 # #

theatrical. Jesus has no need to wait for a long ritornello before speaking, so he utters an unaccompanied and consoling “wahrlich, wahrlich” before the instruments join in. The Christian’s aria had opened with pleadingly rising gestures, but Jesus now begins with an arpeggiated descent through an octave, as if to respond to the former’s wails from on high. Instead of the Christian’s drooping melodic lines, we hear sequences featuring upward motion based on joyful dactylic rhythms introduced by the oboes and violins. And in place of the Christian’s syllabic declamation, Jesus sings melismas, notably in canonic imitation with a solo oboe at the words “So wird er’s euch geben” (Example 1.3).

Paired in the second dialogue is a chorale-based aria for the Christian and a dance-based one for Jesus. Following on from the Old Testament and New Testament texts of the cantata’s first two movements, the chorale (heard as a textless melody) now introduces a third chronological layer of salvation history.<sup>33</sup> The dialogue’s arias differ not only in their affective and

<sup>33</sup> This textual timeline is reminiscent of a similar, though more concentrated, one in the central fugue-arioso-chorale movement of Bach’s *Gottes Zeit ist die allerbeste Zeit* (“Actus Tragicus”), BWV 106, where there is also a degree of old–new musical contrast. See Eric Chafe, *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), chapter 4, especially 98–102; and Dürr, *The Cantatas of J. S. Bach*, 758–65.

**Example 1.3** *Erhöre mich, wenn ich rufe*, TVWV 1:459, movement 2, mm. 1–11. After Telemann, *Concerten-Jahrgang*, Georg Philipp Telemann: *Musikalische Werke*, vol. 51

The musical score consists of four staves. The top staff is for Violino I, II and Oboe I, II, featuring a rhythmic pattern of eighth and sixteenth notes. The second staff is for Viola, with a simple harmonic line. The third staff is for JESUS Basso, with the lyrics "Wahr - lich, wahr - lich,". The bottom staff is for Organo, with figured bass notation: 6, 5/4, 3, 6, 3/9, 8. A second system of the score begins at measure 5, with lyrics "wahr - lich, wahr-lich, ich sa - ge euch," and organ figures: 6, 6, 5/3, 6/4, 5/3, 6, 6, 6, 6, 6/4.

stylistic content, but also in their temporality: The Christian operates within a linear time frame governed by the through-composed chorale melody, whereas Jesus's time is cyclic thanks to the roundedness of da capo form, which in this context might be heard as suggestive of heavenly eternity. The same temporal contrast underlies the "Zeit und Ewigkeit"

## Example 1.3 (cont.)

2

8

*p*

*p*

so ihr den Va - ter et - was bit - ten wer - - det

5 4 # # 3 9 8

10

*p*

*f*

in mei - nem Na - men so wird er's euch ge - - -

Ob. I solo

7 # 6 # 6 8

distinction in contemporaneous sermons focusing on how the travail of personal time gives way to the joy of eternity.<sup>34</sup>

<sup>34</sup> An entire annual cycle of such sermons was published in 1664 by Martin Geier, pastor of the Leipzig Thomaskirche and later *Oberhofprediger* at the Dresden court. I thank Robin A. Leaver for this reference. Although a cyclic conception of time has been proposed as typical of the premodern world and a linear one as indicative of the modern, I would argue that here such



We now find the Christian at an emotional low point, expressing his need with teary eyes:

<p>Ich ruffe Tag und Nacht /          Und doch vergebens.          Die Thränen sind mein Brodt/          Ich klage meine Noth;          Allein dein Freuden-Licht          Erscheinet mir noch nicht/          Du Trost des Lebens.          Ich ruffe Tag und Nacht/          Und doch vergebens.</p>	<p>I call day and night,          And yet in vain.          Tears are my bread,          I bewail my need.          But your light of joy          Does not yet shine for me,          You comfort of life.          I call day and night,          And yet in vain.</p>
--	--

His misery is given vivid expression by the brass choir, which intones a melody associated with Bartholomäus Ringwaldt's sixteenth-century chorale text "Herr Jesu Christ, ich schrei zu dir" (Jesus Christ, I cry to thee). Neumeister's aria text is based in part on Ringwaldt's words.<sup>35</sup> God's "light of joy does not yet shine" for the Christian, and it is perhaps this temporal element in the text that suggested to Telemann a spiritually lost soul who is also lost in musical time. The basso ostinato underlying the aria might already have been considered an old-fashioned device in 1717, but in any case,

associations, if operative at all, are of secondary importance to the temporal–theological contrast itself. On linear vs. cyclic time in the eighteenth century, with particular reference to Bach, see Karol Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity* (Berkeley: University of California Press, 2007); John Butt, *Bach's Dialogue with Modernity: Perspectives on the Passions* (Cambridge: Cambridge University Press, 2010), chapter 2; Bettina Varwig, "Metaphors of Time and Modernity in Bach," *Journal of Musicology* 29/2 (2012): 154–90; and Jeremy Begbie, *Music, Modernity, and God* (New York: Oxford University Press, 2013), 53–72. Varwig (186–89) additionally considers linear vs. cyclic time in an aria from Telemann's Brockes Passion, TVWV 5:1.

<sup>35</sup> The melody is No. 4486 in Johannes Zahn, *Die Melodien der deutschen evangelischen Kirchenlieder aus den Quellen geschöpft und mitgeteilt*, 6 vols. (Gütersloh: Bertelsmann, 1889–93), 3:99. It is associated in some sources with two other texts: "Herr Jesu Christ, ich weiß gar wohl, daß ich einmal sterben muß" (Jesus Christ, I know well that I must eventually die) and "Herr Jesu Christ, du höchstes Gut" (Jesus Christ, you highest good). The former text is paired with the melody in Telemann's Choralbuch, the *Fast-allgemeines Evangelisch-Musicalisches Lieder-Buch* (Hamburg: Telemann, 1730), 86 (No. 175). That Neumeister was inspired particularly by "Herr Jesu Christ, ich schrei zu dir" is suggested by close textual parallels between the aria and chorale. Compare the aria's "Ich ruffe Tag und Nacht / und doch vergebens" with the chorale lines "Hör mein Gebet und flehen, / welchs Tag und Nacht mit Angst und Schmerz" (stanza 6, lines 4 and 5); and "Die Thränen sind mein Brodt / ich klage meine Noth" with "Herr Jesu Christ, groß ist die Noth . . . Ich darffs auch niemand klagen" (stanza 3, lines 1 and 7). Note as well the prominence in the chorale text of "erscheinen" (stanzas 1 and 2) and "Trost" (stanzas 2 and 12), as in the aria's lines "Allein dein Freuden-Licht / Erscheinet mir noch nicht / Du Trost des Lebens."

its static rhythmic and melodic content suffices to suggest time suspended, as does the concluding repetition of the aria's opening sentence. Note that the joyful dactylic rhythms of the previous aria are now reversed in the ostinato, paralleling the reversal of affect. Moreover, the ostinato's chromatically descending tetrachord, the breathless quality of its frequent rests, and an upward melodic striving in the vocal line that never seems to reach its goal may all be heard as components of a lament topic that gives further voice to the bewailing Christian's state of mind (Example 1.4).

Jesus's soothing response returns us to major mode, a more modern musical idiom, and the scoring of oboes and strings:

Noch keinen hat GOTT je verlassen/ Der sich auf Ihn verlassen hat. Er hat dafür sein Wort verpfändet; Sein Wort / davon er sich nicht wendet; Sein Wort / das reich an Rath und That.	God has never forsaken anyone Who has placed his trust in Him. He has pledged his word, His word, to which he remains true, His word, rich in counsel and deed.
---	---

His dance-like aria begins with a descending tetrachord in the bass, too, but the gesture – now diatonic – may be readily heard as belonging to a

**Example 1.4** *Erhöre mich, wenn ich rufe*, TVWV 1:459, movement 3, mm. 1–10. After Telemann, *Concerten-Jahrgang*, Georg Philipp Telemann: *Musikalische Werke*, vol. 51

The musical score consists of five staves. The top three staves are for the Cornettino, Trombone I, and Trombone II, all in common time (C) and showing rests. The fourth staff is for CHRISTIANUS Tenore, also in common time (C) and showing rests. The fifth staff is for the Organo, in common time (C), featuring a descending tetrachord in the bass line. Below the organo staff is the figured bass notation: 6 4, 6 #, 4 2, 6, 6 7 #, 5 3, 6 4, 6 #, 6 4, 6 7 #, 4 #.

Example 1.4 (cont.)

2

4

Ich ru - fe Tag und Nacht, Tag und Nacht, und doch ver - ge - bens, ich ru - fe, ich ru -

6 # 6 # 4/2 6 5/4 # 4/2 6 6

3

8

- fe Tag und Nacht, Tag und Nacht, und doch ver-ge-bens, doch ver-

7 5/3 4 6 # 6 # 6 6 5/4 # 6

chaconne topic, even though it is quickly dispelled in the continuation of what turns out to be a *Fortspinnung*-type ritornello (Example 1.5). In other words, an emblem of the Christian's lament now helps signify a theatrical dance, and this subtle transformation demonstrates how easily a tortured descent into confusion and sadness can be redirected through faith to an unobstructed path toward salvation.<sup>36</sup>

The third dialogue is a lengthy recitative – the only one in the cantata – in which the Christian and Jesus interact with each other directly. Here the Christian learns that he should not pray to God for goods belonging to his own time (“Güter dieser Zeit”), that is, things that are not conducive to salvation and life, but should instead seek richness in faith and eternal blessing (“im Glauben reich, und ewig

**Example 1.5** *Erhöre mich, wenn ich rufe*, TVWV 1:459, movement 4, mm. 1–17. After Telemann, *Concerten-Jahrgang*, Georg Philipp Telemann: *Musikalische Werke*, vol. 51

Vivace

The musical score consists of five staves. The top three staves are for Violino I, Violin II, and Viola. The fourth staff is for JESUS Basso, which is mostly empty, indicating a recitative section. The bottom staff is for Organo, featuring figured bass notation: 6, 5, 8, 6, 6. The tempo is marked 'Vivace'.

<sup>36</sup> Telemann's composing score (D-B, Mus. ms. autogr. G. P. Telemann 50) reveals that the aria's chaconne-like opening was a second thought. On fol. 3v, the composer initially conceived the movement in 12/8, though he notated the first two measures of the violin I and continuo lines in 3/8. See Telemann, *Concerten-Jahrgang*, ed. Richter, xxiv. The rejected bass line did, however, already feature a descending tetrachord. A digitized version of the score, bearing revisions in the hand of the composer's grandson Georg Michael Telemann, is available at [resolver.staatsbibliothek-berlin.de/SBB0001A3BC00000000](https://staatsbibliothek-berlin.de/SBB0001A3BC00000000) (accessed May 2, 2021).

## Example 1.5 (cont.)

2

9

The musical score consists of five staves. The top staff is the vocal line in G major (one sharp), starting with a fermata on the first measure. The second and third staves are the piano accompaniment, with dynamics marked *p*. The fourth staff is the basso continuo line, with figured bass notation below it. The lyrics are: "Noch kei- nen hat Gott\_ je\_ ver - las - sen, der sich auf\_".

The figured bass notation for the basso continuo line is: 6, 6 6, 6, 7 6, 6 4 5/3, 6 6/5.

seelig sey”). Thus, the kind of faith that leads to salvation and blessedness must, among other things, transcend the believer’s time. Although the two characters now sing in a similar idiom, the Christian is accompanied exclusively by the strings and given to impassioned outbursts of arioso, whereas Jesus sings only *secco* recitative.<sup>37</sup> This reversal of what one might expect from the characters’ relative status serves to contrast the Christian’s operatic emotions with the simplicity and directness of Jesus’s message. Strikingly, the movement’s joyful ending, an arioso for the Christian, counterpoints in curls: “Nun wohl, mein JESU / wohl! / Was meinen Geist ergötzet, / Und mein Gebeth zum Segen setzet, / Das folgt in deinem Namen. / Dein Warrlich ist mein Ja und Amen.” (“Well then, my Jesus, well! What delights my spirit and turns my prayer to blessing,

<sup>37</sup> The cantata’s composing score suggests that Telemann at first conceived the entire recitative as *secco*, having begun notating the movement on fol. 4v in two staves with tenor and bass clefs before crossing this out in favor of tenor with strings and continuo. See Telemann, *Concerten-Jahrgang*, ed. Richter, xxiv. The frequent use of arioso in recitatives is a special feature of the *Concerten-Jahrgang*, as noted by both Poetzsch-Seban (*Die Kirchenmusik von Georg Philipp Telemann und Erdmann Neumeister*, 214–15) and Richter (x).

that follows in your name. Your ‘truly’ is my ‘yes’ and ‘amen.’”). As the Christian references the word “wahrlich” from Jesus’s first aria, the vocal and continuo lines engage in the canonic imitation typical of the cavata, a common ending gambit for recitatives in late seventeenth-century Italian secular cantatas, but which is unusual in Telemann’s works (Example 1.6).<sup>38</sup> The Christian’s fears may have been allayed by his new understanding of what to seek and expect from God – he confidently ends the movement in Jesus’s key of C major – but he still rejoices as an Ancient, suggesting that the lesson has not yet been fully learned; his faith has not, in fact, transcended his own time.

We might well expect that the cantata’s sixth movement, constituting the fourth and final dialogue, would find the Christian and Jesus having at last reached common musical ground to symbolize the successful culmination of the Christian’s spiritual journey. And in fact, the two share the modern musical space of the da capo aria in the cantata’s only true duet. Yet they inhabit their own distinct territory within this space: The minor-mode A section goes to the Christian, and the major-mode B section to Jesus:

*Christianus*  
HERR / auf dein Wort verlaß ich mich/  
Und will mit Freuden bethen.

*Jesus*  
GOtt merckt in allen Gnaden drauf/  
Und schließt sein Hertze denen auf/  
Die gläubig vor Ihn treten.

*Christian*  
Lord, I trust in your word,  
And want to pray with joy.

*Jesus*  
God regards all with grace  
And opens his heart to those  
Who come before him in faith.

Musically speaking, this is not quite the happy ending that one typically finds in the concluding duets of sacred dialogue cantatas, where the characters of the Christian/Soul and Jesus sing in close imitation or together in parallel thirds and sixths to signify their concord and spiritual merging. One thinks of such reconciliatory gestures in duets among Bach’s dialogue cantatas, such as *Ich hatte*

<sup>38</sup> On the history of the cavata, see Colin Timms, “The Cavata at the Time of Vivaldi,” in *Nuovi studi vivaldiani*, ed. Antonio Fanna and Giovanni Morelli (Florence: Olschki, 1988), 451–77. One well-known example of a cavata in a German secular cantata of the time is the canon at the fifth concluding Endymion’s recitative “Wie? schönste Göttin! wie?” in Bach’s “Hunt” Cantata, *Was mir behagt, ist nur die muntre Jagd*, BWV 208, composed for the birthday of Duke Christian of Saxe-Weißenfels in 1713. Bach also includes cavatas in a few of his Leipzig church cantatas, including *Die Himmel erzählen die Ehre Gottes*, BWV 76 (movement 13), and *Sei Lob und Ehr dem höchsten Gut*, BWV 117 (movement 5).

**Example 1.6** *Erhöre mich, wenn ich rufe*, TVWV 1:459, movement 5, mm. 54–62. After Telemann, *Concerten-Jahrgang*, Georg Philipp Telemann: *Musikalische Werke*, vol. 51

54 *div.* **Vivace unis.**

Violino I, II

Viola

CHRISTIANUS Tenore

8 Na-men. Dein Wahr-lich ist mein Ja und A

Organo

7 5 4 2

57

Violino I, II

Viola

CHRISTIANUS Tenore

8 men, dein Wahr-lich ist... mein

Organo

6 6 7 5 4 6 6 6

*viel Bekümmernis* (BWV 21), *Wachet auf, ruft uns die Stimme* (BWV 140), and *Erschallet, ihr Lieder* (BWV 172). Another duet featuring this kind of joyful unanimity marks the culmination of *Liebster Jesu, mein Verlangen* (BWV 32), which, like *Erhöre mich, wenn ich rufe*,



## Example 1.6 (cont.)

2

60

div.

8

Ja und A - - - - - men.

6 6 6 6 6 6

commences with separate arias and recitatives for the Soul and Jesus before the two join in a dialogue recitative that sets up the duet.<sup>39</sup>

To be sure, Telemann's duet does not correspond to what Johann Mattheson described in 1725 as normative: a "concertante" ("concertir-ent") texture in which the "two voices proceed imitatively or in a fugal manner" ("beyde Stimmen imitando / oder Fugen-weise / verfahren").<sup>40</sup> Nor does it conform to the non-concertante duet types he discusses, including those in which the two characters express the same words and those consisting solely of questions and answers. The latter type, presumably involving little or no musical overlap between the two characters, is according to Mattheson more naïve, natural, and affecting than concertante duets.<sup>41</sup> Yet "Herr, auf dein Wort verlaß ich mich" does align with

<sup>39</sup> For discussions of *Liebster Jesu, mein Verlangen*, see Mary Greer, "Embracing Faith: The Duet as Metaphor in Selected Sacred Cantatas by J. S. Bach," in *Bach: Journal of the Riemenschneider Bach Institute*, 34/1 (2003): 24–30; and Dürr, *The Cantatas of J. S. Bach*, 88–91.

<sup>40</sup> Mattheson, *Critica musica*, 2:48.

<sup>41</sup> Mattheson, *Critica musica*, 2:43–44. Some years later, Mattheson again mentioned the question-and-answer type of duet: "Additionally, there is a minor subtype of Italianate duets wherein only questions are asked and answers given, as in a conversation, that is almost preferred these days, particularly on the operatic stage." ("Noch eine kleine Neben-Art Welscher Duetten, worin nur gefragt und geantwortet wird, wie in einem Gespräche, will heute zu Tage fast, zumahlen auf dem Schauplatz der Opern, den Vorzug behaupten"). Johann Mattheson, *Kern melodischer Wissenschaft* (Hamburg: Christian Herold, 1737), 99, §22. Citing

Telemann's later practice in the oratorios of the *Schubart-Jahrgang*, first performed in Hamburg during the 1731–2 church year. Christoph Stockmeyer aptly refers to the duets of this cycle as “arias ‘split’ between two voices” because the characters seldom sing at the same time.<sup>42</sup> And in fact some duets in da capo form even confine one character to the A section and the other to the B section.<sup>43</sup>

In “Herr, auf dein Wort verlaß ich mich,” this formal plan discontinues the conversational give and take heard in the preceding recitative and returns us to the discrete alternations of the cantata's opening dialogues. Furthermore, the ancient–modern dichotomy remains in effect: The Christian occupies the contrapuntal realm and is accompanied by the brass choir (with doubling oboes and strings), whereas Jesus presides over a homophonic texture and a pair of obbligato oboes. In fact, the aria's A section is more rigorously contrapuntal than any of the cantata's preceding movements. It is a stretto fugue in which each of the ritornellos constitutes a compact, four-voice exposition of a melodically dry subject, the first four notes of which are often heard in augmentation. The central vocal episode is also mainly given over to the subject, as the Christian sings melismas (on “Freuden”) while engaging in an imitative dialogue with the continuo and an obbligato cornetto – a decidedly modern texture paired with an ancient scoring (Example 1.7). The fugue's learnedness and severity stand in sharp contrast to the less earth-bound and more texturally transparent material of Jesus and his angelic-sounding oboes.<sup>44</sup>

As in his first aria, Jesus speaks without any instrumental introduction, embarking on a double-motto phrase that is momentarily

this passage, Poetzsch-Seban (*Die Kirchenmusik von Georg Philipp Telemann und Erdmann Neumeister*, 216) and Richter (*Telemann, Concerten-Jahrgang*, xvi) misleadingly equate “Herr, auf dein Wort verlaß ich mich” with the question-and-answer type.

<sup>42</sup> Georg Philipp Telemann, *Zwölf Oratorien aus einem Jahrgang nach Texten von Tobias Heinrich Schubart*, 8. bis 19. Sonntag nach Trinitatis, Georg Philipp Telemann: Musikalische Werke, vol. 59, ed. Christoph Stockmeyer (Kassel: Bärenreiter, 2014), xiii.

<sup>43</sup> See the duet “Hochselige Blicke, voll heiliger Wonne” for the characters “Der Hörende Glaube” and “Der Sehende Glaube” from *Selig sind die Augen*, TVWV 1:1294 (thirteenth Sunday after Trinity); and the duet “Willst du dort ewig leben” for “Der Gläubende” and Jesus from *Du teure Liebe*, TVWV 1:1404 (eighteenth Sunday after Trinity). In neither of these cases is the musical material between characters as sharply differentiated as in “Herr, auf dein Wort verlaß ich mich.” Both oratorios are in Telemann, *Zwölf Oratorien*, ed. Stockmeyer.

<sup>44</sup> The fugue is also unusual in the context of the cantata cycle as a whole, for despite the prevalence of concertante writing in the *Concerten-Jahrgang*, Telemann “rarely employs counterpoint as a concertante vehicle.” Telemann, *Concerten-Jahrgang*, ed. Richter, xv. See also Jungius, *Telemanns Frankfurter Kantatenzyklen*, 341.

Example 1.7 *Erhöre mich, wenn ich rufe*, TVWV 1:459, movement 6, mm. 1–9. After Telemann, *Concerten-Jahrgang*, Georg Philipp Telemann: *Musikalische Werke*, vol. 51

Un poco vivace

This musical score block contains the first system of music, measures 1 through 9. It features five staves: 1. Woodwinds: Cornettino, Violino I, II, and Oboe I (treble clef). 2. Trombone I, Viola I, and Oboe II (bass clef). 3. Trombone II and Viola II (bass clef). 4. Christianus Tenore (treble clef, mostly rests). 5. Organ (bass clef). The tempo is marked 'Un poco vivace'. The organ part includes fingering numbers: 6, #, 5/4, 3, 5/4, #, 5/4, ♯, 6, 5.

2

This musical score block contains the second system of music, measures 10 through 18. It features five staves: 1. Cornettino (treble clef). 2. Trombone I, Viola I, and Oboe II (bass clef). 3. Trombone II and Viola II (bass clef). 4. Christianus Tenore (treble clef, mostly rests). 5. Organ (bass clef). The organ part includes fingering numbers: 5/4, 3, 4/2, 6, 5/4, 6/3, 6, ♯.

## Example 1.7 (cont.)

3

The musical score consists of four staves. The top three staves are instrumental: the first is a treble clef staff, the second is an alto clef staff, and the third is a bass clef staff. The fourth staff is a vocal line in a soprano clef. The lyrics are: "Herr, auf dein Wort ver-laß ich mich, ver - laß\_ ich\_". The score includes various musical notations such as notes, rests, and accidentals. Below the vocal line, there are numerical figures: 4/2, 6, #, 6, 6/5, 5/4, 3.

interrupted by the oboes. The circular arabesques of his melody, imitated by the oboes, offer a visual-aural representation of his open heart (“Gott ... schließt sein Hertze ... auf”). Once again, his music is modern, artless, and accessible (Example 1.8). Thanks to the *da capo*, however, the last word is left to the Christian (still counterpointing in curls), whose liminal status of having finally embarked upon a spiritual path to salvation while remaining temporally lost – so far as the music is concerned – is left unresolved by Telemann as an eloquent reminder to the listener that maintaining one’s faith is a continuous, even timeless process.

The cantata’s final movement, providing an epilogue to the dialogic narrative, is a cantional chorale setting that makes implicit reference to the nexus between time and faith. Its text is the sixteenth and final verse of Georg Grünwald’s 1530 hymn “Kommt her zu mir, spricht Gottes Sohn” (Come to me, says God’s son), based on Matthew 11.28:

**Example 1.8** *Erhöre mich, wenn ich rufe*, TVWV 1:459, movement 6, mm. 29–35. After Telemann, *Concerten-Jahrgang*, Georg Philipp Telemann: *Musikalische Werke*, vol. 51

29

Cornettino  
Violino I, II  
Oboe I

Trombone I  
Viola I  
Oboe II

Trombone II  
Viola II

JESUS  
Basso

Organo

6 6/5 4 3 4/2 6 5/4 3 #

2

32

Ob. I

Ob. II

Gott merkt in al-len Gna - den drauf, Gott merkt in al-len Gna - den

6/5<sub>b</sub> 6<sub>b</sub> 6 6 6 6 6<sub>b</sub> 6/5<sub>b</sub>

Und was der ewig' gütig' GOTT	And whatever the eternally benevolent God
in seinem Wort versprochen hat/	Has promised with his word,
geschwor'n bey seinem Nahmen/	Sworn to by his name,
das hält und gibt Er g'wiß fürwahr:	He will certainly uphold and provide:
Der helff uns zu der Engel-Schaar/	He shall help us to the host of angels,
durch JEsu Christum / Amen. <sup>45</sup>	Through Jesus Christ, Amen.

But in the hymn's first and sixth verses, neither of which is included in Neumeister's libretto nor set by Telemann, we learn that all those who are burdened by sins – the young, old, weak, and ill – may find relief and eternal salvation through God's holy word before their inevitable death:

Kommt her zu mir spricht Gottes Sohn,	Come to me, says God's son,
all die ihr seid beschweret nun,	All you who are burdened,
mit Sünden hart beladen,	Heavily laden with sins,
ihr Jungen Alten Frau und Mann,	You young, old, woman and man,
ich wil euch geben was ich han,	I wish to give you what I have,
wil heilen euren Schaden.	Wish to heal your injuries.
Heut ist der Mensch schön jung und lang,	Today one is handsome, young and lanky,
sieh morgen ist er schwach und krank,	Look, tomorrow he is weak and ill,
bald muß er auch gar sterben,	Soon he must even die;
gleich wie die Blumen auf dem Feld,	As with the flowers in the field,
also muß auch die schnöde Welt	So must the despicable world
in einem Huy verderben. <sup>46</sup>	Perish in an instant.

Hearing, and perhaps singing along with, the melody of "Kommt her zu mir, spricht Gottes Sohn" may have cued congregants to recall these verses and reflect on how their own lives, from youth to old age, relate to present, future, and eternal time. And it is equally conceivable that Neumeister's quotation of the hymn's concluding verse inspired Telemann musically to contrast an "old," weak, and spiritually ill Christian with a Jesus who embodies both present and everlasting salvation.

As tempting as it is to regard the Christian's musical language as endearingly behind the times, there may be a darker side to his Ancient identity. The cantata's placement of quotation marks, as it

<sup>45</sup> The melody is No. 2496c in Zahn, *Die Melodien der deutschen evangelischen Kirchenlieder*, 2:121; and No. 60 in Telemann, *Fast-allgemeines Evangelisch-Musicalisches Lieder-Buch*, 31 (where the last phrase is found among the variant readings).

<sup>46</sup> The German text follows the *Neu-vermehrtes Hamburgisches Gesangbuch, Zum Heiligen Gebrauch Des öffentlichen Gottesdienstes, Als auch derer Haus-Andachten* (Hamburg: Conrad König, 1745), 319–20 (No. 366).

were, around mid-baroque musical style brings to mind the invocation and disconcerting transformation of the *stile antico* in “Unsere Seele ist gebeugt zur Erden” from *Der Tod Jesu*. It also anticipates how late eighteenth-century composers sometimes referenced the idiom of Telemann’s time as a distancing or alienating device. Donna Elvira’s “Ah fuggi il traditor” has already been mentioned in this connection, but the effect is especially pronounced in two well-known pieces of the 1790s: Mozart’s “Song of the Armored Men” (“Der, welcher wandert dies Straße”) from *Die Zauberflöte* and the Allegretto movement of Haydn’s E-major piano trio, Hob. XV:28. Both use simulacra of late baroque style – including “learned” counterpoint, walking bass lines, and, in Mozart’s case, a Lutheran chorale – to conjure the supernatural, grotesque, or uncanny; the result can still send a chill down our spines.<sup>47</sup> For Mozart’s audiences, the “Song of the Armored Men” must have seemed inscrutable, sounding “the way the hieroglyphics on the pyramid look” onstage.<sup>48</sup> These funhouse-mirror views of the past suggest that the antique musical voice of the Christian in *Erhöre mich, wenn ich rufe*, along with the opening sacred concerto of *Sehet an die Exempel der Alten*, might be heard not just as oddly quaint, semi-nostalgic, or tongue-in-cheek reminiscences of a bygone era, but also (or instead) as unsettling, gothic, and even ghostly invocations – another layer of meaning perhaps not incompatible with the cantatas’ theological contexts.

In sum, the multivalence of Telemann’s ancient mode in these works can be taken as further evidence of his productive engagement with the past. And it was surely thanks to the knotty timber of this engagement, as outlined at the beginning of this chapter, that such unusual musical fruit could grow in the first place. Even if Telemann held the ancients at arm’s length in his writings, he recognized them as useful partners when placed in musical dialogue with modernity – just as his early polemics with Wolfgang Caspar Printz helped shape his identity as a musical maverick who nevertheless appreciated whence he came.

<sup>47</sup> On Haydn’s movement, see Annette Richards, “Haydn’s London Trios and the Rhetoric of the Grotesque,” in *Haydn and the Performance of Rhetoric*, ed. Tom Beghin and Sander M. Goldberg (Chicago: University of Chicago Press, 2007), 251–80. Among recent writings on the “Song of the Armored Man,” see Keith Chapin, “Strict and Free Reversed: The Law of Counterpoint in Koch’s *Musikalisches Lexikon* and Mozart’s *Zauberflöte*,” *Eighteenth-Century Music* 3/1 (2006): 104–7; Konrad, “On Ancient Languages,” 275–78; and Markus Rathey, “Mozart, Kirnberger and the Idea of Musical Purity: Revisiting Two Sketches from 1782,” *Eighteenth-Century Music* 13/2 (2016): 235–52.

<sup>48</sup> Konrad, “On Ancient Languages,” 278.